

Forms of Resistance of Artist Groups to Maintain the Identity of Yogyakarta City through the “Jogja Ora Didol” Movement

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ABSTRACT :Yogyakarta is a province with the one of the most tourists in Indonesia. The city is significant not only because it is situated in a strategic area of Indonesia, but also because of its cultural values. The way of life of Yogyakarta people is firmly rooted in the honorable principles of Javanese morality. However, in reality, Yogyakarta has been currently not in accordance with what it was originally intended to be, thus leading groups to resist harmful matters, including development. This study focuses on artists who resist with the spirit of Jogja Ora Didol against government policies and the people of Yogyakarta itself. This research used a qualitative approach with an attempt to identify as well as analyze the content of resistance and to encourage action. The methods used were interviews and observations. The findings of this study are the causes of the emergence of Jogja Ora Didol and how the forms of the resistance groups are in opposing. This demonstrates how groups of artists that embody the Jogja Ora Didol spirit can hegemonize other communities to uphold the identity of Yogyakarta.

Keywords Resistance, Jogja Ora Didol, Identity

I. INTRODUCTION

The impacts of civilization in Yogyakarta that has begun to deviate have been experienced by the empowered community. According to Slamet (2012), an empowered community is one that knows, understands, understands motivated, has the opportunity, utilizes opportunities, has energy, is able to work together, knows various alternatives, is able to make decisions, dares to take risks, is able to seek and capture information, and is able to act in accordance with the situation[1]. People in the artist group are the "empowered people" or "community" being referred to in this article because they are sensitive to the effects of Yogyakarta's civilization, which has started to depart from the city's established principles. The emergence of this problem is a negative impact of the development and growth of Yogyakarta, which has led to the loss of Yogyakarta's existence as a cultured and civilized city. One of the responses or reactions of the people of Yogyakarta is the birth of the "Jogja Ora Didol" movement. This movement grew as the spirit of artists who still hold tightly to the spirit of Javanese culture to resist policy implementers and related parties who allow the city of Yogyakarta to grow improperly.

In essence, the development history of Yogyakarta has never been separated from the cosmology of how spatial planning is influenced. The cosmos model is used in the design of zero-kilometer, Yogyakarta Sultanate Palace, and North Square to symbolize Islamic teachings with the value of goodness contained. The structure of the Muslim Cosmos, the interaction between Sufism and Sharia, and the road to the ideal man are all shown through symbols and architectural designs. The North Square, Great Mosque, Pagelaran, and North Siti Hinggil are where the Sultan is present during PisowananAgengGrebegMaulud, Syawal, and Besar (three times a year), as well as during the Coronation of the Sultan and Coronation of the Crown Prince [2]. In contrast to earlier kingdoms, the Kraton can adapt to the speed of technological advancement while maintaining a sense of place as a genius loci or local significance. However, in the age of globalization, a spirit that does not deepen the significance of a place makes Yogyakarta's identity fragile. The phenomena of historical and philosophical worth is what gives the artist groups of Yogyakarta such a high regard for Yogyakarta's uniqueness.

Yogyakarta City's spatial planning features in the aspect of local cultural values listed on the Dprd-diy.go.id page. According to (Cindy Palupi, 2021), Yogyakarta has seven spatial specialties, which are[3]:

1. Maintaining the safety, peace, happiness and well-being of the real world and hereafter (*MemayuHayuningBawana*) a form of strategy to embody the cosmology of Javanese society to beautify

the universe or in other words to maintain the balance of nature through individual attitudes reflecting ideals manifested through noble character.

2. The origin and purpose of human life in the world (*Sangkan Paring Dumadi*) is the spiritual concept of the belief that humans were created by God and will return to God. This concept is symbolized by the philosophical axis and imaginary line that connects the icon from north to south in the middle of Yogyakarta as the city's spatial foundation.
3. United with God (*Manunggaling Kawula Gusti*) Yogyakarta continues to have a governmental system based on the former kingdom or palace (*keraton*). This concept represents the symmetrical relationship that should exist between a leader and their followers. It is also related to humanity in terms of how the wheels of life must be in sync with philosophy.
4. Throne for the People (*Tahtauntuk Rakyat*) Throne for the People is a reflection of how “*Manunggaling Kawula Gusti*” is practiced in Yogyakarta. The centuries-old legacy of the kingdom is a privilege for the government in Yogyakarta. This concept shows a leader who makes decisions while considering what the people want and how they will benefit them.
5. Imaginary Axis and historical obedience The imaginary axis that connects cultural identities running parallel from the north of the city through the city and ending in the south, has a philosophy of continuity and travel in the environment of life. Yogyakarta was built by looking at all sides with the foundation of the imaginary axis.
6. *Catur Gatra Tunggal* The *catur gatra tunggal*, which consists of the palace, mosque, square, and market as its four pillars and symbols of life, is still closely associated to the idea of the imaginary line. These structures are interconnected on both an economic and social level.
7. Country Marker According to the of artists, the idea of the seven spatial specializations of Yogyakarta is no longer relevant given the current facts and situations.

Policies do not support the peace of living based on the spatial layout of specialty, so many disputes have been generated since the emergence of policies that are not favorable to the people, thus groups of artists resist and oppose with the spirit of *Jogja Ora Didol*, which means Jogja is not for sale. This development and change are also closely connected to Yogyakarta's reputation as a specialty city.

II. LITERATURE REVIEW

On the island of Java and even in Indonesia, the province of Yogyakarta, often known as Jogja, is a major tourist destination. Around 29 million domestic and international visitors were reported by the Yogyakarta Special Region's tourism statistics department between 2015 and 2019, with 3–4 million visitors coming to the city annually on average. Yogyakarta offers more than just a name for a cultural city because of its Special Region status. Jogja contains tourism elements that can draw visitors. Land in the Madya City area has the potential to be evicted in order to make way for Yogyakarta's development. This has become one of the social issues of the people of Yogyakarta since 2012 after the change of leadership of the mayor of Yogyakarta City in 2012. As an illustration, the Yogyakarta Special Region Tourism Office website in 2017 listed a record of 288 hotels built in Yogyakarta over a five-year period (2012-2017). The people of Yogyakarta, however, have a traditional understanding of *dawuh*, or circumstances, which leads them to believe that everything carried out in the systematics of life under the leadership of the King is the best. As a result, authority and knowledge cannot be separated in Yogyakarta City. This type of structural power influences the community's mindset and behavior under the radar [4]. According to sources, the people of Yogyakarta still adhere to the Javanese philosophy of *Nrimo Ing Pandum*, which states that life must be lived genuinely, accepting what is, and working hard [5]. This is what leads Yogyakarta residents to accept whatever the local life system decides to do. Due to the fall in Yogyakarta City's identity, this transformation has a significant impact on the lifestyle and the social's cultural patterns, also triggering a rise of social conflicts. Artist groups, who are the group most affected by this issue, respond with nonviolent forms of protest. Scoot [6] categorizes resistance into three types: closed, semi-open, and open resistance. Closed resistance takes the form of symbolic action; examples include spreading malicious rumors and other forms of closed resistance. Cultural resistance such as this research, on the other hand, is entirely different; a group of artists tries to oppose a culture that is becoming more oppressive and bound by capitalism. This situation is comparable to that of Rastafarians who battled racial oppression in their own country [7].

III. METHODE

This research approach used descriptive qualitative with observational case studies because researchers went directly to conduct interviews with informants and observations. Journals, books, articles, and papers were used as secondary data sources along with primary data, which were people in Yogyakarta City who were between the ages of 24 and 45 and were familiar with the Jogja Ora Didol movement. The sampling technique of this study were purposive sampling and snowball sampling. Primary and secondary data collection techniques in this study used Semi structured Interview Techniques, Literature Studies, Documentation Studies. In this study, triangulation was employed for data validity or validation. A qualitative analysis model was used for data analysis procedures. The data analysis technique used in qualitative analysis has 4 (four) stages, namely: data, data reduction, data presentation and the last step is conclusion drawing and verification.

IV. RESULT



Figure 1. *Jogja Ora Didol* Mural. By kompasiana./ Illustration Source:www.warningmagz.com.

The resistance carried out by artist groups was open and free of dominating violence; the observation results demonstrate that all types of resistance take the shape of persuasive invitations delivered in diverse ways, rather than being provocative and forceful; the following are examples of resistance by artist groups.

1. Demonstrations and theatrical actions

Demonstrations, also known as demos, are the foundation of movements that call for justice, particularly in Indonesia, making them a traditional movement at the first indication of abuse of power. Demonstrations are essentially new social movements that are not planned, but nonetheless pursue the same goals, such as those carried out by environmental activist groups in Yogyakarta, as reflected in the Jogja Ora Didol campaign. The protesters who participated in the demonstration, which took place every Saturday and Sunday in the middle of 2014, directly expressed this. This was conveyed directly by the activists of the demonstration that was held every Saturday and Sunday in the mid-2014.

The demonstrations carried out by environmental activist groups in Yogyakarta City are a social movement. According to Dyke and Amos, this movement is one in which many groups combine their resources to achieve a common goal. Each person develops an alliance that is part of a network of individuals and organizations that becomes a social movement [8]. It is this awareness that makes them not only understand enough but also move, which is a non-violent demonstration. Theatrical actions and other comparable actions, including taking a sand bath in front of the hotel and Ruwat City, Ancestral Land, also serve as examples of the employment of symbolic actions. The theatrical performance Ruwat Kota, Tanah Leluhur was also carried out as a sign of purification of something impure or experiencing alterations from the right standard by pouring flower water over the city government board and bathing in flowers.

2. Social Media Guerrilla

Communication in social media creates a provocative and persuasive message. According to Jenkins, an account becomes the center or epicenter of the resistance movement or affiliations [9]. This concept is what makes artist groups fight back by mobilizing through social media such as Twitter, Facebook, YouTube and other media. In the instance of Jogja Ora Didol, the epicenter of the movement was the twitter account @JogjaOraDidol, which had 1,535 followers, but this account was capable of spreading the hashtag #JogjaOraDidol, thus the voice became more widely known. Not stopping there, the group of artists developed a documentary film about the consequences of

development in the environmental sector owing to the water issue in the Yogyakarta City area. Two million people have seen the movie that Watchdoc posted to YouTube, which has changed the perspectives of everyone in Yogyakarta. As a movement that goes beyond social media, a film entitled "Behind the Hotel" was screened in every village to educate and strengthen the masses against capitalism.

3. Art

Art is the most dominant cultural product of the people in Yogyakarta, which is a truth after Yogyakarta was dubbed the city of art. Yogyakarta is created with art, culture, and beauty in mind. Symbolic resistance through art works with the goal of resisting structural violence by parties executed through policies that endanger the authenticity of Yogyakarta. Informants claim that using art to resist is a reasonably effective strategy because the city has a history of producing a large number of pieces of art. The art community creates murals in every location that can be accessible by views and strategically placed locations, giving birth to both art and resistance. Because the artists believe that image media is a means of communicating the true nature of reality, images in the form of murals often carry criticism and the spirit of resistance. People can comprehend how injustice or situations conflict with their mission and vision. This method gave birth to many movements that were narrowed down to normative aesthetic art movements. Art and resistance are not new concepts. In a symbolic sense, art conveys opposition in an open and approachable manner. Ainsley asserts that literature, art, and music all play significant roles in society and foster a progressive, unified power [7].

The most popular resistance movement through art is a song made by a Javanese Hip-Hop music group from Yogyakarta called Jogja Hip-Hip Foundation (JHF). As the resistance reached its peak in 2014, the art group released a song with the same name, "Jogja Ora Didol." The use of art also was meant to preserve Yogyakarta's value and to express protest in an aesthetic way. In general, JHF is a group that responds quickly to societal problems. The unique aspect of this group is that they express themselves through Javanese classical poetry. The use of traditional poetry can certainly be more easily accepted by the local community. Through their music, JHF tries to criticize government policies that have a bad impact on the community through the music they create. As one of Yogyakarta's cultural ambassadors, JHF managed to deliver criticism, warnings and demands through music. With music, this resistance movement is increasingly supported by many Indonesian groups and communities. This method has influenced other collective groups to create art in the resistance movement.

V. CONCLUSION

Based on the research presented above, it is possible to conclude that Yogyakarta is a city established on ancestors' customs and culture. Many principles are used as a foundation to build the city of Yogyakarta. The Javanese way of life encompasses every aspect of daily living. With the creation of the Palace, which was designated as the ruler, trust grew. Yogyakarta City is referred to as a tourist city in Yogyakarta due to the large number of visitors it receives due to its rich cultural heritage. The demands of modernization for development are uncontrollable. The specialty of Yogyakarta is fading and the identity of the city is losing its value. These changes are felt by groups of artists, who consider power to be disobedient to the teachings of the ancestors resulting in many problems arising in the city of Yogyakarta such as riots, social inequality, and other conflicts. Artist groups were born as drivers of resistance, through theatrical demonstrations/actions, social media guerrilla, and art. They encourage many people to oppose authority. Through guerrilla social media campaigns, artistic expression, and theatrical events, artist collectives were created as agents of resistance. They encourage many people to oppose authority. According to the study, artist groups have used effective forms of resistance to suppress many government policies aimed at reclaiming the identity of Yogyakarta City.

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